

Is it morning for you yet?

58th Carnegie International

- Sept. 24, 2022–Apr. 2, 2023
- Various Galleries
- Wall Texts

Exhibition Introductory Text

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Is it morning for you yet?, the 58th Carnegie International, traces the geopolitical imprint of the United States since 1945 to situate the “international” within our local context. This framework prepares a historical ground for the movements of images, ideas, objects, and people that incite emancipatory expressions and artworks. The exhibition brings together an ensemble of erratic, cunning, unruly, disobedient, undisciplined, and intractable attitudes and gestures that overwhelm the ambition of any one organizational intent.

The 58th Carnegie International borrows its title from a Mayan Kaqchikel expression, where instead of saying “Good morning,” it is customary to ask, “is it morning for you yet?” The question acknowledges that our internal clocks are different; our anxieties, troubles, and heartaches are not the same. When it is morning for some, it might still be night for others.

New works and commissions alongside historical works—from the collections of international institutions, estates, and artists—negotiate the transnational networks of artistic solidarity and the multigenerational weight of our entangled inheritances. The artworks in the exhibition motivate ideas that hold in balance the aims of resistance and representation with the desire to reconfigure our ways of life and being together.

Is it morning for you yet? was developed in a global pandemic that upended our collective and individual lives. During this time, we experienced solitude and solidarity as one. It made us consider how we spend our time or how we share it with each other—how to be contemporary. Following the work of these artists, the exhibition traces a practice of reconstitution, reminding us that while our histories of pain and longing bind us, our narratives of defiance and survival help us reimagine the world.

The 58th Carnegie International is organized by Sohrab Mohebbi, the Kathe and Jim Patrinos Curator, and associate curator Ryan Inouye with curatorial assistant Talia Heiman.

Curatorial research and process were enriched by the International Curatorial Council: Freya Chou, Renée Akitelek Mboya, Robert M. Ochshorn, and Pablo José Ramírez; and curatorial advisors Thiago de Paula Souza, Arlette Quỳnh-Anh Trần, and Renan Laru-an.

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Exhibition Section Texts

Scaife Gallery 1

● Refractions

A refraction describes the changing speed of a wave as it travels from one medium to another, for example, when light moves from air to water, transforming its character and course of movement. This phenomenon, like the experience of looking up at the sun from below the surface of a lake, offers a way to think through the possibility of a diffused, nonlinear expression of continuity and the poetic nature of solidarities that connect people across time and place.

Comprised of works made from 1945 to 2021 that are on loan from public institutions as well as artists' estates and studios, *Refractions* brings together responses to historical events and political struggles that address in various ways the geopolitical imprint of the United States. Organized chronologically according to the dates the works were created rather than the historical event that they address, this section considers the role that art and aesthetic gestures have played in galvanizing social, political, and artistic movements, which inform and inflect our current moment. *Refractions* not only speaks to histories' enduring impact on specific locations but also to the relationships forged through recognition of shared entanglements, collective desires, and the development of common aesthetic explorations.

Refractions, conceived by the 58th Carnegie International curatorial team, is in conversation with *As if there is no sun*, a presentation by Hyphen— in Yogyakarta, and *Spores of Solidarity*, a presentation by the Museo de la Solidaridad Salvador Allende (MSSA) in Santiago. Taken together, these works share gallery space with the collection at Carnegie Museum of Art, which, over the past 126 years, has grown through acquisitions made from and through the Carnegie International to tell an international history of modern and contemporary art.

Refractions features: Abdul Hay Mosallam Zarara, Antonio Martorell with poetry by Ernesto Cardenal, Aziz Hazara, Carlos Cañas, Carlos Motta, Claes Oldenburg, Colectivo 3 (Aarón Flores, Araceli Zúñiga, César Espinosa, and Blanca Noval Vilar), Denzil Forrester, Diane Severin Nguyen, Doan Ket Dance Collective, Felix Gonzalez-Torres, Hiromi Tsuchida, Isabel De Obaldía, Joong Seop Lee, Svay Ken, Laila Shawa, Los Angeles Poverty Department, Louise E. Jefferson, Margarita Azurdía, Michael Zinzun, Monira Al Qadiri, Nancy Buchanan, Park Rehyun, Philomé Obin, Pio Abad, Rafa Nasiri and Etel Adnan, Vandy Rattana, Rini Templeton, Roberto Cabrera, Rosa Mena Valenzuela, Susan Meiselas, Thuraya Al-Baqsamí, Võ An Khánh, and Yolanda López.

As if there is no sun features: Sriyani Hudyonoto, Kartika, Kustiyah, Siti Ruliyati, Rustamadji, Gregorius Sidharta Soegijo, Sudarso, Edhi Sunarso, and Zaini.

Spores of Solidarity features: Alberto Pérez, Alfredo Portillos, Anders Åberg, Anonymous Chilean women, Bat T. Tchouloun, Carol Law, Derek Boshier, Eduardo Terrazas, Ernest Pignon-Ernest,

Francisco Brugnoli, Gontran Guanaes Netto, Hanns Karlewski, Hugo Rivera-Scott, Leonilda González, Lilo Salberg, Luis Felipe Noé, Luis Tomasello, Maryse Eloy, Myra Landau, N. Bavoujav, Öyvind Fahlström, Patricia Israel, Paul Peter Piech, Ricardo Mesa, Ryszard Winiarski, Sambuungiin Mashbat, SANALBAT (S. Natsagdorj, N. Sandagdorj, N. Sukhbat), Valentina Cruz, and Ximena Armas.

● As if there is no sun

As if there is no sun brings together over 40 canvases from public museums and private collections, placing the life and work of painter Kustiyah (1935–2012) in the company of her contemporaries. This presentation provides a lens through which to examine Indonesia’s complex history, from Dutch colonial rule and President Sukarno’s revolutionary era (1945–65) and President Soeharto’s New Order regime (1965–98) to the present day.

An image in a 1956 issue of *SIASAT* magazine is accompanied by the caption: “ASRI student Kustiyah painting the landscape of a beach in Tegal.” This photograph, like many others in her family albums, shows the painter working close to fishermen in near-90-degree heat. Kustiyah came of age during Indonesia’s golden era remembered for its artistic developments, such as the practice of painting outdoors alongside everyday people. Her humble subject matter, such as fish, fruit, and flowers found in street markets and family kitchens, further distanced her practice from the prevailing European studio tradition.

Despite the era’s political promise, artistic innovation, and the tropical environs in which she painted, Kustiyah’s canvases, like those of her peers, feature dark greens and blues, offset by potent applications of red. Across five decades, the painter’s color palette remained consistent, arguably reflecting a life lived beyond mainstream exposure, as one of a few women painters from the Indonesian revolutionary artist generation; a witness to massacre that disproportionately affected her homeland; and a mother, wife, and active member of the period’s vibrant art scene. This presentation illuminates Kustiyah’s contributions to art history that have remained subordinated to patriarchal structures from the times of Indonesia’s revolutionary government, through the New Order regime, and into the current Reformasi period.

This presentation is curated by Hyphen— (Akmalia Rizqita, Grace Samboh, and Ratna Mufida).

● Spores of Solidarity

Museo de la Solidaridad Salvador Allende is a museum of modern and contemporary art in Santiago with an international collection of 3,100 artworks donated by artists to the people of Chile. In support of the Unidad Popular (Popular Unity) government and the democratically-elected President Salvador Allende, Museo de la Solidaridad was established in 1971 from works gathered by the InternaBional Committee for Artistic Solidarity with Chile (CISAC).

In 1973, Allende was overthrown by Augusto Pinochet, whose regime committed human rights atrocities and imposed radical free market policies that removed tariff protections for local industry and banned trade unions.

Forced into exile, the founders of Museo de la Solidaridad reestablished the project as Museo Internacional de la Resistencia Salvador Allende (MIRSA). From 1975 to 1990, the museum operated simultaneously in Latin America, Europe, Asia, and Africa, partnering with institutions and individuals to ask for donations and to care for and exhibit the new works, which brought international attention to the dictatorship's brutality. The institution's current form as the Museo de la Solidaridad Salvador Allende dates to 1991, with its move back to Chile following the return of an elected government. MSSA's presentation in the 58th Carnegie International revisits its history as a museum hosted by other museums, demonstrating art's capacity to inspire solidarity and resistance in dialogue with our ever-challenging times.

This presentation is curated by Museo de la Solidaridad Salvador Allende (MSSA).

Heinz Architectural Center

● Fereydoun Ave and Laal Collection

Over the past five decades, artist Fereydoun Ave has assembled a singular collection of modern and contemporary Iranian art inflected by personal history, friendship, sensibility, and circumstance.

On returning to Iran in 1970 after years of education abroad, Ave worked as a curator and designer at Tehran's Iran-America Society Cultural Center, where he organized groundbreaking exhibitions of both Iranian and international artists. Around the same time, he began collecting art with money borrowed from his grandmother. He continued to collect over the years, while he moved on to positions at consequential Tehran arts institutions, including the avant-garde Theater Workshop (*Kargah-e Namayesh*), where he worked as a designer, and the Zand Gallery, where he served as artistic director.

After the Iranian Revolution of 1979, Ave stayed behind as his compatriots left the country in droves. In the early 1980s, he launched 13 Vanak, an independent art space for emerging Iranian artists in a disused garden shed in an iconic Tehran square. The nimble and irreverent exhibitions at 13 Vanak attracted diverse audiences, including, on occasion, befuddled agents of the state. Though 13 Vanak closed in 2009, Ave has continued to mentor successive generations of artists both in and outside Iran.

The works on display belong, roughly, to three epochs: the late Pahlavi period, the early revolutionary era, and the last 20 years. Yet these artworks defy tidy periodization and evade

standard narratives of rupture around the 1979 Revolution. The relationship between art and life, like history, is messy, impossible to tame. Ave, who is an accomplished artist himself, serves as both subject and cipher of this presentation, a vantage onto the fascinating—and contested—cultural history of 20th- and 21st-century Iran.

Laal Collection presentation is curated by Negar Azimi and Sohrab Mohebbi. Narrative captions are in Fereydoun Ave's voice as told to Negar Azimi.

This presentation features works by: Ali Golastaneh, Arash Hanaei, Ardeshir Mohasses, Ashurbanipal Babilla, Behjat Sadr, Bijan Saffari, Bita Fayyazi, Davood Emdadian, Farhad Moshiri, Haydeh Ayazi, Hossein-Ali Zabehi, Housman Mortazavi, Iman Raad, Khosrow Hasanzadeh, Leyly Matine-Daftary, Mamali Shafahi, Manouchehr Yektai, Monir Sharoudy Farmanfarmaian, Mostafa Sarabi, Nazgol Ansarinia, Nikzad Nodjoumi, Parvaneh Etemadi, Raana Farnoud, Ramin Haerizadeh, Reza Shafahi, Rokni Haerizadeh, Sadra Baniasadi, Shahab Fotouhi, Shideh Tami, Shirin Aliabadi, Sirak Melkonian, Yaghoub Amaemehpich, Yashar Samimi Mofakham.

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